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Даний посібник призначений для підтримки програми в рамках курсу «Перекладацький аналіз тексту» для студентів напряму підготовки «6.020303 Філологія. Переклад». Структура і зміст посібника побудовані для ознайомлення студентів, які вивчають англійську мову, із сучасними продуктами редагування.

Конспекти лекцій з редагування текстів англійською мовою, які становлять основу навчального посібника, підпорядковані формуванню у студентів комунікативної, лінгвістичної та соціокультурної компетенцій, що забезпечать уміння ефективно і гнучко використовувати базові навички редагування в різноманітних формах роботи із текстами англійською мовою.

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Передмова

Посібник “The Essentials of Editing” («Основи редагування») містить систематизований виклад навчального матеріалу і є складовою програми навчальної дисципліни «Перекладацький аналіз тексту» для студентів за напрямом підготовки 6.020303 «Філологія (Переклад)» галузі знань 0203 — гуманітарні науки.

Навчальний посібник орієнтований на 3/4-й рік навчання студентів-філологів. Матеріали видання можуть бути використані при викладанні інших дисциплін, дотичних до іноземної філології (англійська мова) та перекладознавства. Розділи (Units), що охоплюють одну тему підручника, мають такий зміст: назва розділу; ключові слова в оригіналі та українському перекладі; текстова частина розділу — конспект відповідної лекції; перелік запитань гарантованого рівня знань; практичні завдання та/або тести; список рекомендованої літератури.

“The Essentials of Editing” відповідає базовим вимогам навчальної дисципліни «Основи редагування (англійська мова)». Пропоноване видання демонструє важливу роль редакційно-видавничих вимог при підготовці фахового перекладача. Даний курс є органічною частиною процесу перекладу, який включає 1) доперекладацький аналіз тексту; та 2) власне переклад. Редагування тексту є третьою, завершальною ланкою роботи професійного перекладача. Тож складно переоцінити значущість цієї навчальної дисципліни при формуванні перекладацьких навичок та умінь. “The Essentials of Editing” є інтегративним виданням, пов'язаним із курсами «Теорії та практики перекладу» та «Перекладацького аналізу тексту». Згідно з вимогами діючої програми, посібник передбачає закріплення досвіду студентів усіх попередніх років навчання; підкреслюється необхідність удосконалення набутих на першому, другому та третьому

курсах перекладацьких навичок та розвитку перекладацьких умінь.

Видання "The Essentials of Editing" зумовлено професійною значущістю знань, вмінь та навичок з перекладознавства. Значне місце у посібнику відведене редагуванню текстів згідно з жанрово-стилістичною домінантою.

Основні задачі, що стоять при вивченні редагування англomовного тексту, це отримання студентами теоретичних знань з основ редагування та їх практичне застосування під час обробки текстів при написанні або перекладі англійською мовою. "The Essentials of Editing" навчає студентів редагувати англійські тексти у писемній формі; удосконалює навички інтерпретації текстів; застосовує сучасну культурологічну інформацію у професійній діяльності; вчить використовувати власний досвід оволодіння іншомовним мовленням у перекладацько-редагувальній діяльності; допомагає виявляти та редагувати помилки за всіма типами — логічними, композиційними, лексико-граматичними, синтаксичними та морфологічними.

Більшість матеріалів посібника містить упорядковані знання з лінгвістики тексту та відомості сучасної редакторської роботи. Авторка видання зосереджує увагу читача на мовно-стилістичних особливостях процесу редагування та конкретних методах редакторської допомоги при роботі з текстами англійською мовою. Крім традиційних питань практики редагування (труднощі передачі фразеологізмів, архаїзмів, неологізмів; калькування та буквалізм), низка розділів висвітлює такі специфічні теми англomовного редагування, як юридичні та етичні аспекти редагувально-видавничої справи, сучасне редагування творів Шекспіра та майбутнє перекладача-редактора.

Unit 1 BASIC NOTIONS OF EDITING

Key Words

editing	— редагування
publishing	— видавнича справа; видання твору
chief editor	— головний редактор
executive editor	— виконавчий редактор, зам. ред.
editor-at-large / contributing editor	— редактор з особливих доручень
commissioning editor	— відповідальний, випусковий редактор
copy editor	— редактор
sub-editor	— помічник редактора
layout or design editor	— відповідальний за дизайн
proofreader	— коректор
brief	— сводка, резюме, підсумок
revision	— перегляд, переробка
newsroom	— відділ новин

LECTURE NOTES

What is Editing?

You are editors from your childhood.

Editing is the process of selecting and preparing written, visual, audible and film media used to convey information. The editing process involves:

- correction
- condensation
- organization

- other modifications in order to produce a correct, consistent, accurate and complete work.

Editing is about clarity, credibility and making life easier for your audience.

The editing process

The editing process begins with the author's idea for the work itself, continues as collaboration between the author and the editor as the work is created.

So, editing involves:

- creative skills
- human relations
- precise set of methods.

Editors

Editors in mass media market manage information and make sure stories are told well. They think about the big picture and, when the time comes, they bring that picture into sharp focus.

Editors don't often get much attention, probably because the title has so many meanings and the people who hold it usually work behind the scenes.

Editing titles and tasks

1. **Copy editors** check and improve completed stories and write headlines for them. Their duties range from checking facts, spelling

and grammar to handling major revisions. Many copy editors also create briefs, which are soaring in importance in all media.

2. **Designers and layout editors** create pages, graphic displays and World Wide Web pages with strong visual appeal. Sometimes copy editors are likely to double as designers and layout editors.

3. **Multimedia producer / content producer / online editor** in charge of reworking print, audio and video news materials for presentation on a Web site. They are responsible for keeping the site updated, using its interactive resources, and presenting and archiving news matter that may not fit traditional print and broadcast formats. Multimedia producers are in great demand.

4. **Copy chief editor / news editor** manages the copy desk, design and layout staff and online operations. The copy chief or news editor needs several years' experience in editing.

5. **Desk editor / assignment editor / bureau chief** supervise desks or teams of reporters, photographers or specialists. Desk and assignment editors organize newsroom resources and assist reporters in creating their stories. Editors in all these jobs need substantial experience. Desk and assignment editors organize resources and assist writers in creating their stories.

6. **Public editor / reader representative / ombudsperson** represent the interests and concerns of the news audience. Some public editors are supervisors. Others handle complaints and explain controversial decisions.

7. **Managing editor** oversees the entire newsroom, supervising desks and departments. They are almost always veteran editors with sure judgment and strong organizational and leadership skills.

8. **Executive editor / editor in chief** is a top executive, the person in charge of all phases of newsgathering, planning and administration. Executive editors usually have extensive experience in reporting and editing as well as training in management, budgeting and administration.

Editing skills

Editing offers a sense of structure and precision that other communications jobs might lack. The editing profession helps become a more detail-oriented person.

Editing “is a good base to prepare a person for other jobs in communications... It gives a person a sense of leadership and good writing and project-management skills that are essential to advancing in any communications-related field”.

An editor’s first commitment is to accuracy as well as to pure objectivity, balance, fairness and perspective. Translators benefit by knowing how editors think and applying those lessons to their own jobs. Translators become editors every time they revise their own work. By developing a professional editor’s language and design skills, they are sure to improve their craft. Writers who are good self-editors earn a high degree of trust from their editors.

The youth movement in editing

Editing has been often depicted as a job for older, more experienced people. But there is a growing belief that in the changing world landscape, young editors can bring crucial insights and energy into the editing process. They can bring fresh creativity and they often think outside the established box.

Many experienced editors agree. Also in every market and medium nowadays, strong computer and Web skills matter. Entry-level editing positions are widely regarded as starting points for rewarding management careers. That’s because good young editors and producers develop the very qualities required everywhere: sound judgment, a range of technical skills and an ability to work with and motivate others.

What editors do and why it matters?

Editing is often an invisible job. The job title carries many meanings. A core group of skills, attitudes and values links editors together despite the technical differences. Contemporary editors share a single purpose: to get reliable, compelling news and information from the people who collect it to the people who need it.

Editing as a technical process consists of three steps: revising, the very editing and proofreading.

Revision

Once the first draft of the text is written, it is time to get the piece ready for a reader — the job of revision begins. There are rough spots, gaps, errors, and lots of things that are not working, but it is raw material that can be transformed into something that satisfies the writer and engages the reader. This process of reworking is known as revision.

The word revision (re-vision) means “seeing again”. The revision process calls upon writers to look again at their work. And because revision marks the point when writers cross the line from writer-based to reader-based activity, revision involves us in seeing our work from the reader’s point of view. This is the time when writers work to get their writing ready for a reader, the time when writers take their first draft and shape and refine it.

The following two suggestions are practical steps to revise a text properly:

1. After completing a first draft, writers should leave their work for a good chunk of time — several hours at least, a day or more if

possible. In fact, the longer the writer can stay away, the better. This distancing is important because while generating ideas, outlining, and drafting, we become very close to our work. We have so firmly in our minds what we want to say, that is what we see on the page — whether it is there or not. We know what we mean so well that we may not recognize when we have failed to clarify an idea for a reader who does not have the same awareness. Distancing is also important because the time you spend away provides a necessary transition that will help you make the very important shift from writer to reader.

2. As you are revising and viewing your work from your reader's point of view, your chief concerns should be content, organization, and effective expression. You should take a hard look at your first draft to determine whether you have met your reader's needs by expressing your ideas clearly, by providing enough detail, and by avoiding irrelevant detail. You should examine your work to be sure your organization is logical and effective and to be sure each idea flows logically from the one before it. Finally, you should evaluate the effectiveness of your sentences to be sure you create the effect you are after.

Editing as a reader-based activity

When you edit, you are looking for mistakes — mistakes in grammar, usage, capitalization, punctuation, and spelling. Editing is a reader-based activity because readers expect writing to be error-free. Writers must find their mistakes because even the most tolerant readers can grow dismayed by misspellings, lack of punctuation, faulty subject-verb agreement, and such. This means that no matter how good your ideas, development, and organization are, if your work contains frequent and/or serious lapses in grammar and usage, your reader will grow annoyed and frustrated. Your reader may

even lose confidence in what you have to say because if the reader questions your ability with grammar and usage, he or she is only a short hop from questioning the validity of your ideas. Thus, errors in grammar and usage can alienate a reader. Furthermore, writers must follow the grammar and usage rules because readers expect them to. The rules are there, and it is conventional behavior to follow them. Break the rules and you are behaving in an unacceptable way. Behave unacceptably and there is a price to pay. There is really nothing new here; you conform to convention all the time. For a job interview, you dress well because it is expected. Show up in jeans and a dirty T-shirt and you can expect to pay the price of making a bad impression. In other words, grammar and usage rules exist and serve a purpose. If we disregard them, the price we pay is negative reader reaction.

Editing techniques

The techniques suggested for revising can also be used for editing. For example, before you begin to edit, you should distance yourself to clear your head and restore objectivity. By the time you reach the editing stage, you will be so aware of what you wanted to say that you may see it on the page whether it is there or not. When you return to your work after distancing, you will be looking for errors in grammar and usage. These errors can be of two kinds: those you have a tendency to make and those which are just slips. It is helpful to go over your work twice to find and edit mistakes. The first time through, look for the kinds of mistakes you typically make (fragments, lack of parallelism, or whatever), and the second time through identify and edit errors that may have occurred due to carelessness. Because people, even the best of us, make mistakes all the time, editing for error is very important.

Proofreading

Once you have edited your writing and copied or typed it into its final manuscript form, you are ready to run one last check for errors by proofreading. Proofreading is a necessary final step because it is quite possible to make mistakes when copying or typing the edited work into its final form. It is easy to leave a word out, lapse into a misspelling, inadvertently add an inappropriate plural form, and so on.

Proofreading can be handled much the same way as editing. The first step is to leave the final version for a while, for the same reason that writers distance at earlier stages of the writing process — to clear the head and regain objectivity. Remember, at no other point are writers as close to their work as here at the end, and so the tendency to see what was intended, rather than what is, is now the most pronounced.

Because of this tendency, when you return to proof your final copy, you must go slowly, one word or punctuation mark at a time. A quick reading through of your work is not proofreading. Use your pen to point to each word and punctuation mark as you read to keep yourself from building up speed that can cause you to overlook an error. If you read your work aloud, run a second check for the kinds of mistakes that can only be seen. As was the case when you edited, look both for the kinds of errors you typically make and for the occasional slipup. If you discover an error while proofreading, most instructors will allow you to ink in the correction neatly.

However, use your judgment. If you have quite a few corrections on a page, copy or type it over. The overall appearance of your work can affect a reader's reaction. If you do recopy or retype a page, remember to proof the new page for mistakes.

Tips for editors

APPROACHING THE TEXT

Reading for language and sentence structure

1. Is the prose clear and rhythmic?
2. Is the language precise?
3. Are sentences too long and complex for easy reading?
4. Is there enough variation in sentence length and structure to maintain interest?
5. Are quotations used effectively?
6. Is it always clear who is speaking?
7. Do all pronouns have clear antecedents?
8. Does the writer resort to jargon?

Proofreading

1. The most important thing: Take your time!
2. Break the process down into individual tasks.
3. Work from large blocks of the story to smaller ones — from the big picture down to the details.

A working editor's skills are rooted in the abilities we all develop as we learn to communicate: being accurate, organizing what we say and write and making information relevant to the people we are addressing. But specialized training is required to adapt those abilities to the needs of a much larger and more demanding audience than most people will ever face — the public.

An editor's duties can vary greatly from one medium to another and even within the same workplace. Some editors work mainly with words, others with graphics and visual images. Still others manage and direct writers, photographers and other editors. And many

editors handle a combination of these tasks. But editors also share skills, attitudes and values that transcend technical differences. And they share a common mission: to produce reliable and compelling texts. Editing requires not only a background in English language but also a measure of intuition — knowing what looks right or wrong on the page — to gain a “feel” for your project’s meaning and intention.

Our world is changing rapidly and, in some ways, radically. A growing sense of diversity in the global culture has expanded the traditional concept of information, which the Internet has reshaped. Against this backdrop of constant change, editors must carefully balance innovation and tradition. Even as they redefine information in the 21st century, the next generation of editors will need to uphold the standards of accuracy, clarity, consistency and reliability. Those standards earn the public trust. They are the standards by which good knowledge is ultimately measured in any era.

DISCUSSION AND PRACTICAL ASSIGNMENTS

Discussion

1. Discuss key points of editing.
2. Define editing.
3. Describe various editing tasks and titles.
4. What kinds of editing skills do you know?
5. What editors do and why it matters?
6. Steps to approach the story in the editing process.

Practical Assignments

① Label each word group as one of the following: *S* — for sentence, *F* — for fragment, *R* — for run-on.

1. The conflict in the region continues, this is its seventh day.
2. He said he would do it, and he did.
3. Fiddle tucked under his shoulder, Charlie Daniels, the star of the evening, w onto the stage.
4. Because the book was published in 1990.
5. Congratulations you’ve made it to the end of the first part.
6. It was wonderful weather on Monday the boy flew the kite outside.
7. I would write poems every day if I had time.
8. Shows no improvement in any of the vital signs.

② Circle the correct answer.

1. One of the three never (*miss / misses*) a deadline.
2. None of the contractors (*has / have*) bid on the contract.
3. Each (*was / were*) given a choice of seats.
4. A Nintendo, along with two video games, (*sell / sells*) for \$90.
5. (*A lot / Much*) of us have no idea what he’s doing.
6. The media (*are / is*) out in full today.
7. The five-member council filed (*its / their*) report this morning.
8. He lectured on feminist issues to (*whoever / whomever*) would listen.
9. Is this briefcase (*your’s / yours*)?
10. It was (*she / her*) who started the successful company.
11. I doubt you could find a better publisher than (*he / him*).
12. (*There are / There is*) two of them now.

13. (*Who's / Whose*) joke is this?
14. (*Us / We*), students, should have more say in it.
15. Neither of the batteries lost (*its / it's*) charge.
16. She said she felt (*bad / badly*) about missing the meeting.
17. He is the (*younger / youngest*) of the three brothers.
18. This is where the (*Petersens' / Petersens*) live.
19. That's (*her / hers*)!
20. Between you and (*I / me*), this looks easy.
21. Give the information to Steve or (*me / myself*).
22. The City Council will hold (*its / their*) next meeting Monday.
23. A reporter should check (*his / her* or *her / hers*) copy.
24. (*Who / Whom*) did you say was the best photographer you have?
25. This drink goes down (*more smoothly / smoother*) than that one.
26. The perfume smells (*sweet / sweetly*).
27. What will the (*affect / effect*) be?
28. The plan worked (*good / well*).
29. She said she was going to (*lay / lie*) down for a nap.
30. (*Set / Sit*) down, and rest your feet.
31. Would you (*raise / rise*) up for a second?
32. I think (*you're / your*) sitting on my newspaper.
33. (*Among / Between*) the three of us, we ought to decide.
34. She is one of those people who (*is / are*) never too busy to see a student.
35. (*Who's / Whose*) coming?
36. (*Prior to / Before*) the operation, she was in constant pain.
37. Several of us should get together to help (*each other / one another*).
38. The budget (*composes / comprises*) six parts.
39. What a (*prejudice / prejudiced*) thing to say!
40. Every reporter and editor should do (*her / his* or *her / their*) part in getting out this special election edition.

41. For Joann and (*me / myself*), good night.
42. If the river (*raises / rises*) another foot, the road will flood.
43. The new father looked (*proud / proudly*) as he left the hospital with his wife and new daughter.
44. The car ran (*good / well*) after I gave it a tuneup.
45. Nobody seems to know (*who / whom*) to call for information.
46. Presently means (*now / soon*).
47. One thing (*lead / led*) to another.
48. She said she'd like to examine the issue (*farther / further*).
49. What do you think will be the (*affect / effect*) of the law?
50. That's not the way it's (*suppose / supposed*) to be.
51. I (*use / used*) to enjoy skiing until I broke my leg.

3 Circle the correct answer.

1. (*While / Although*) the panel (*disagree / disagrees*) now, at one time that wasn't the case.
2. (*Among / Between*) the three of us, we can probably put together a proposal that will com-pare favorably (*to / with*) the one that you have in your hand.
3. He was (*convinced / persuaded*) that he should try to (*convince / persuade*) others to go to the seminar.
4. I believed (*she / her*) to be (*she / her*).
5. (*We / Us*) campers have it rough, but not (*as / so*) rough as (*they / them*).
6. It is (*she / her*), not (*he / him*) of (*who / whom*) we speak.
7. He had just (*laid / lay*) down when the phone (*rang / rung*).
8. His vase was different (*from / than*) the one at the museum; compared (*to / with*) his, the museum's looked plain.
9. The results (*differ / suffer*) from my original idea.
10. Be sure to (*account / allow*) for any discrepancies.

④ Analyze three web sites for copy editors and single out 5 most important tips for editing.

www.copydesk.org (the home site of the American Copy Editors Society features resources, tips, contests and quizzes)

www.copyeditor.com (this site is from McMurtry Publishing, which puts out the Copy Editor newsletter; most of the site's online services require a paid subscription, but a sample issue is available free)

www.tbeshot.com (created by Bill Walsh, national news copy chief of *The Washington Post*, the **Shot** is a focused, often funny site that offers essays, tips and general information on the copy editor's job)

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Unit 2 EDITING TOOLS

Key Words

- hurdle — перешкода, бар'єр
- to win one's heat — виграти забіг
- to atone for — спокутувати, надолужити
- to stumble — спотикатися
- to crawl — повзати
- up-close — крупним планом
- judgment call — особистісний, індивідуальний, власний вибір
- upper case / lower case — з великої літери / з маленької літери
- run-on sentence — containing 2 or more independent clauses that are not separated by colon or semicolon (доповнення, додатковий)
- comma splice — two independent clauses separated by a comma instead of a period or semicolon (постановка коми у складносурядному реченні без використання обов'язкового з'єднувального слова)
- modifier — означення
- colon / semicolon — двокрапка / крапка з комою
- quadruple — 4 рази
- decimal point — десяткова точка / дріб
- punch — ефективність, енергія

LECTURE NOTES

NY Book Editors writes about copyediting symbols (aka marks):
 "The first time you receive your copyedited manuscript, it can be intimidating. It's as if the codes from *The Matrix* were regurgitated on to a Word doc. file. So seriously, what do these weird marks strewn all over my beautifully typed pages mean? The logic behind most of these copyediting symbols is simply to make